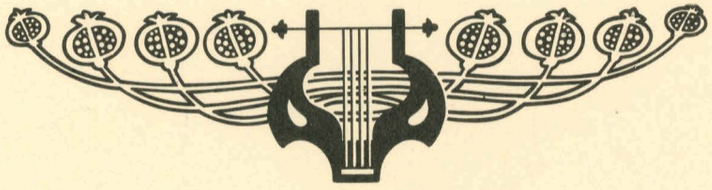
VALSE IN E FLAT

Op. 83

By

AUGUSTE DURAND



BIOGRAPHICAL SKETCH AND GLOSSARY

FINGERING, PHRASING, PEDALING, GENERAL INFORMATION, AND INSTRUCTIVE ANNOTATIONS ON FORM AND STRUCTURE AND INTERPRETATION

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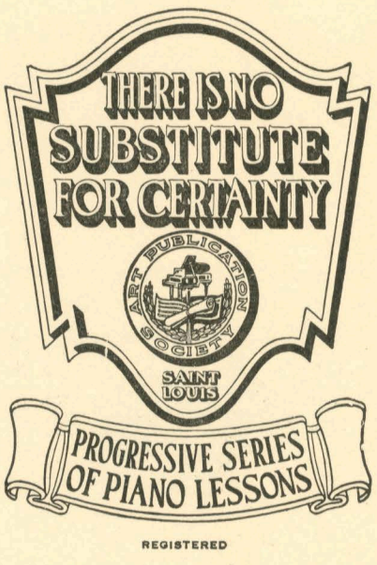
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VALSE IN E FLAT

Biographical Sketch—Auguste Durand

Born at Paris, France, July 18, 1830
Died at Paris, France, May 31, 1909

MARIE AUGUSTE DURAND studied organ with Francois Benoist, Professor at the Paris Conservatoire. At nineteen he became organist at St. Ambroise, and during the following forty-four years, served at various Paris churches. He became a music publisher at forty and built up the famous house of Durand & Cie., specializing in the music of such modern composers as Saint-Saëns, Massenet, Lalo, and Debussy. He was active as music critic and he composed several masses, many songs and piano pieces.

General Information: The Waltz as a social dance first appeared in Austria in 1780 and soon spread over Europe. The classic composers of waltzes for actual dancing were Johann Strauss, father and son, and Joseph Lanner, although Beethoven and Schubert wrote sets of attractive waltzes. Weber idealized the waltz and Chopin immortalized it. Durand, following the prevailing mode, wrote six salon valses, the present composition becoming immediately popular. Its first theme is obviously an imitation of the first theme of Chopin's "Minute Waltz," but falls far short of its famous prototype in intrinsic value. Familiarly known as the "Lovelight Waltz," its facile elegance has endeared it to several generations of students.

Form and Structure: This composition is in Composite Song-Form. It opens with a brilliant Introduction of nineteen measures (meas. 1 to 19). Part One consists of three sixteen-measure periods. The first period is in E flat (meas. 20 to 35), the second, in B flat (meas. 36 to 51). Eight measures of transition lead back to E flat (meas. 51 to 58), following which the first period is repeated (meas. 59 to 74). Part Two begins with a sixteen-measure period in A flat (meas. 75 to 90). A thirty-six measure sentence in F minor follows (meas. 91 to 126), the first section of which (meas. 91 to 106) is extended to twenty measures upon its repetition (meas. 107 to 126), ending on the dominant of A flat. The first sixteen-measure period in A flat is then repeated (meas. 127 to 142). Part Three (meas. 143 to 196) is an exact repetition of Part One, minus one measure at the end, the beginning of the Coda taking the place of the final arpeggio. The first section of the Coda is sixteen measures long (meas. 197 to 212). On its repetition this is extended to twenty-two measures (meas. 213 to 234) bringing the composition to a brilliant conclusion.

Interpretation: The principal technical requirement in this composition is a good legato. The ascending arpeggios on E flat (meas. 34, 73-a, 157) and on A flat (meas. 89, 141), and the arpeggios in the Introduction, particularly the one at meas. 10 to 11, will have to be practiced very carefully. Smoothness in arpeggio playing depends principally upon the flexibility of the thumb in turning under. Note particularly that the second finger must cling to its key until the thumb, turning

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under, has sounded the next note. The running passage which constitutes the first theme (meas. 20 to 31) must be played with the greatest possible evenness. The rhythmical second theme (meas. 36 to 51) is best played with a light Up-Arm Touch for the staccato notes and a relaxed Down-Arm Touch for the accented chords on the second beat. At meas. 77, 81, 129, 133, hold the first bass note until the pedal has been depressed but be careful not to catch the staccato third in the right hand. In the F-minor section (meas. 91 to 126) it is important that the short R. H. notes be released promptly as indicated by the eighth-rests, otherwise an undesirable syncopated effect will be produced. Nimble fingers will have no trouble with the repeated-note passages in the Coda. They should be played lightly and quite gaily, working up to an effective climax at the end.

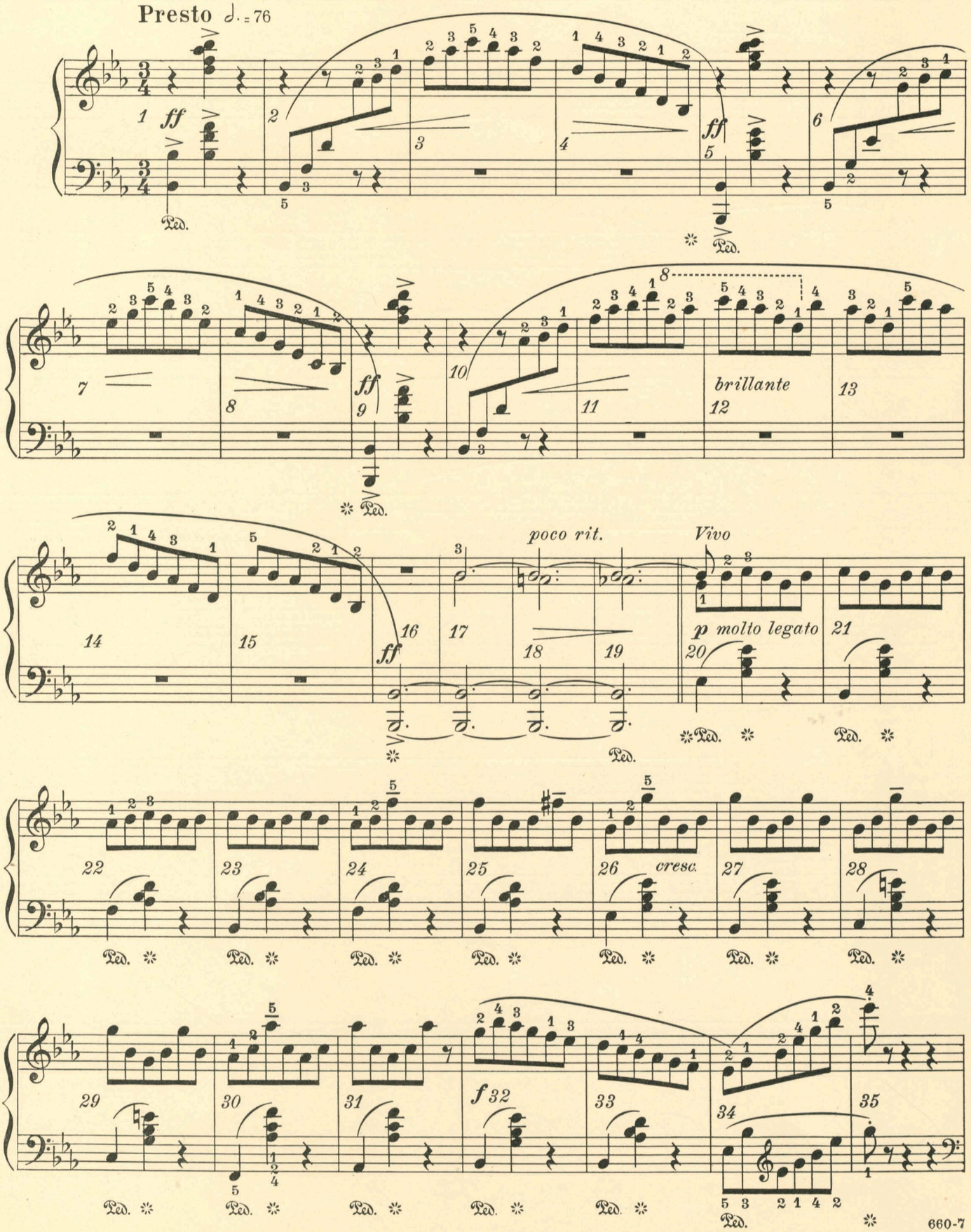
Glossary

Durand	pronounced	Dēē-rŏng	
accelerando (accel.)	"	ät-tshĕl-ēr-rän′-dō	(gradually faster)
agitato	"	äj-ĭ-tä′-tō	(agitated)
a tempo	"	ä tĕm′-pō	(in time)
brillante	"	brē-län′-tĕ	(brilliant)
crescendo (cresc.)	"	krê-shĕn′-dō	(gradually louder)
dolce	"	dōl′-tshā	(sweetly)
ed	"	ād	(and)
grazioso	"	grä-tsē-ō′-zō	(gracefully)
legato	"	lā-gä′-tō	(connected)
marcato	"	mär-kä′-tō	(with emphasis)
meno	"	mā′-nō	(less)
molto	"	mōl′-tō	(much)
mosso	"	môs′-sō	(movement)
poco	"	pō′-kō	(little)
presto	"	prĕs′-tō	(rapidly)
ritardando (rit.)	"	rē-tär-dän′-dō	(gradually slower)
vivo	"	vē′-vō	(lively)

Valse in E flat

Edited by Ernst C. Krohn

AUGUSTE DURAND, Op. 83



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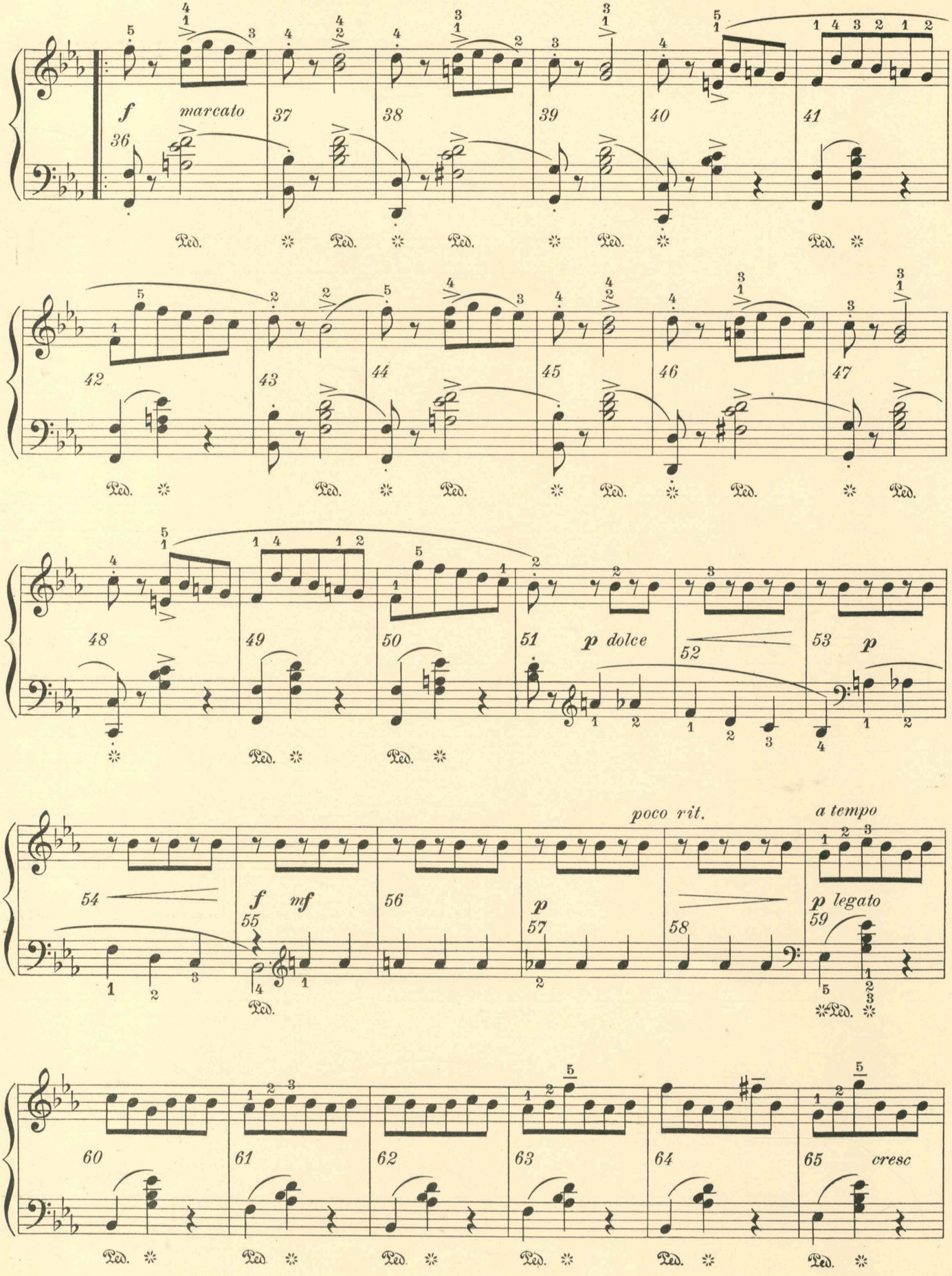
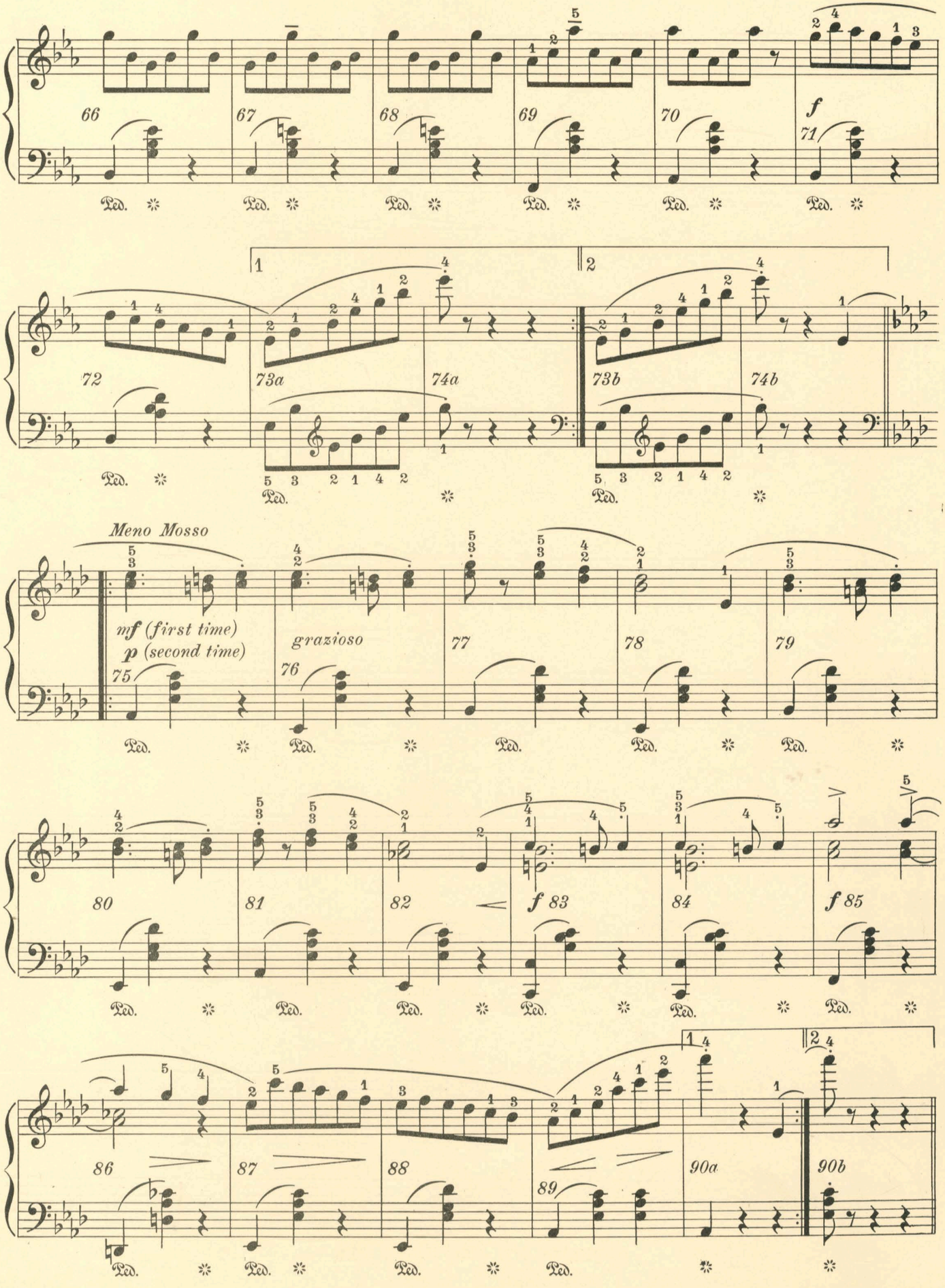
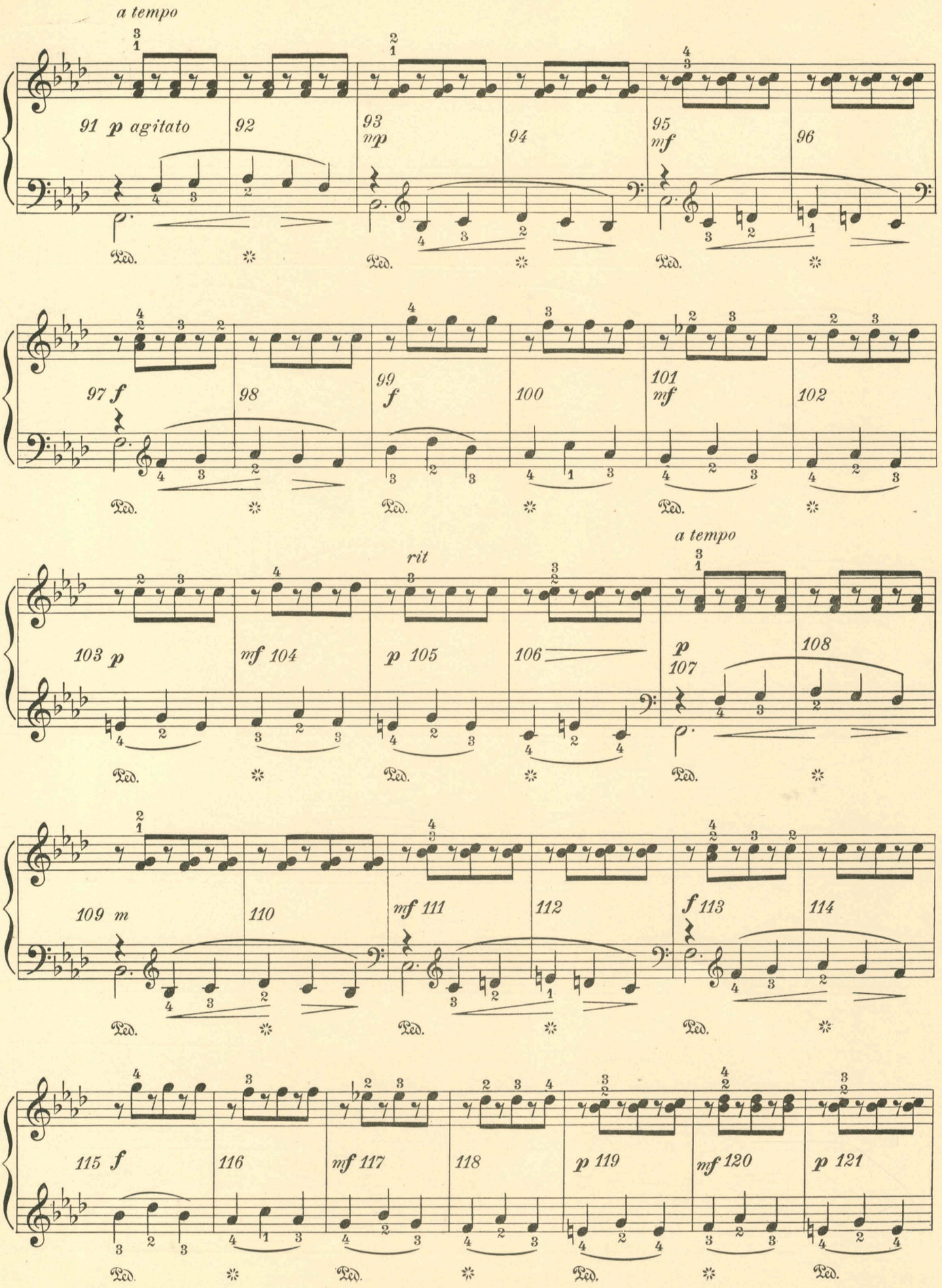
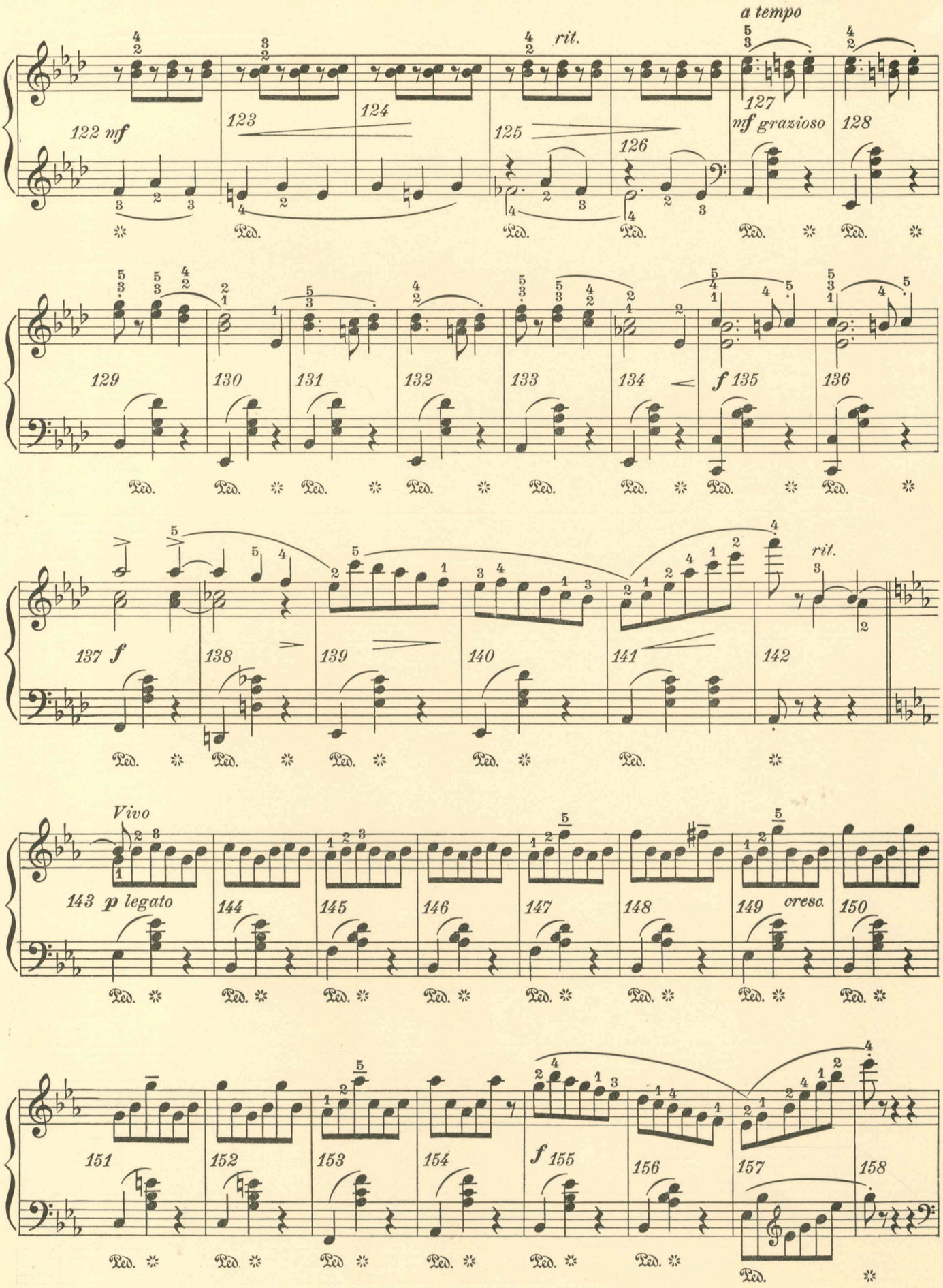
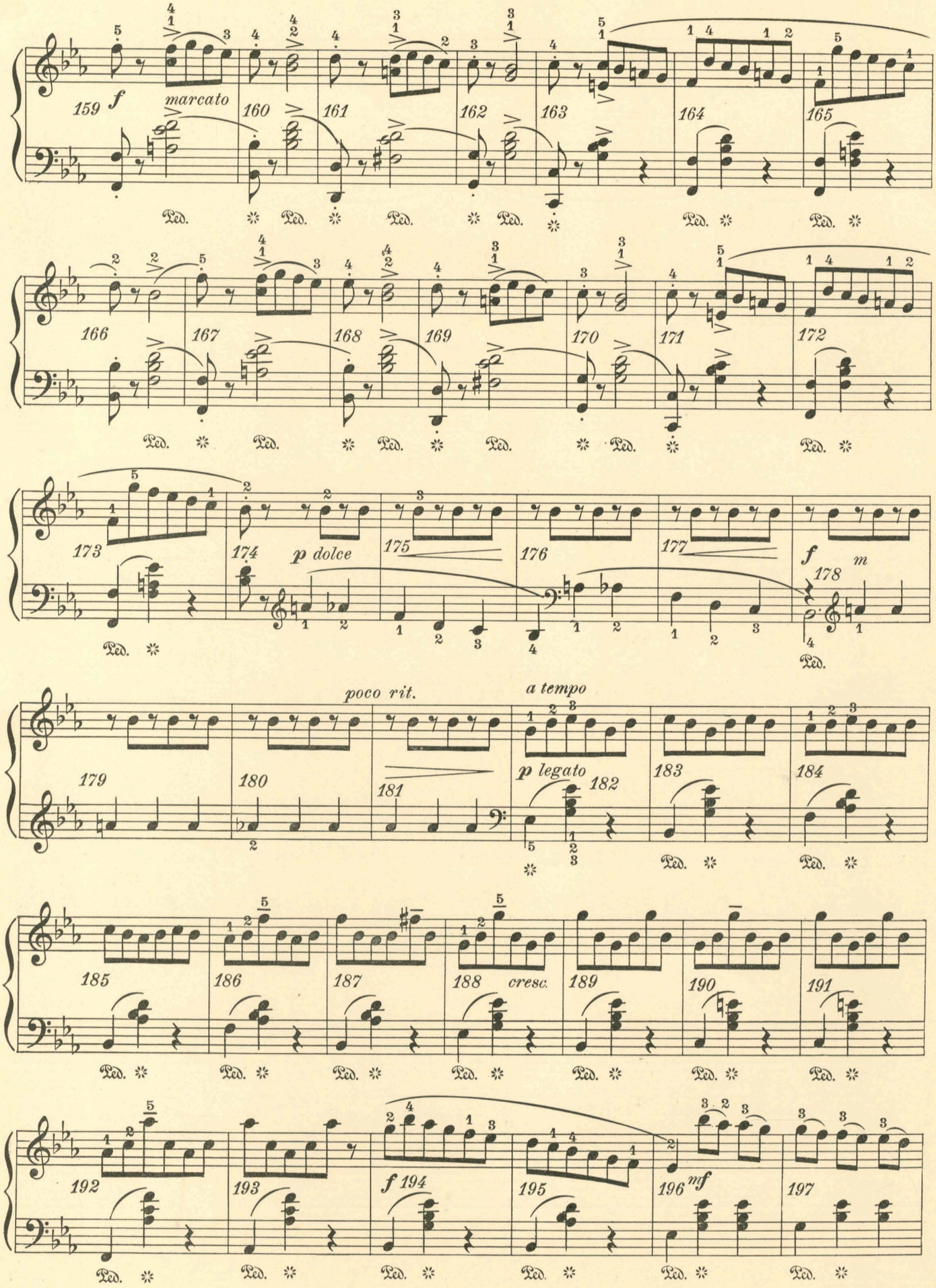
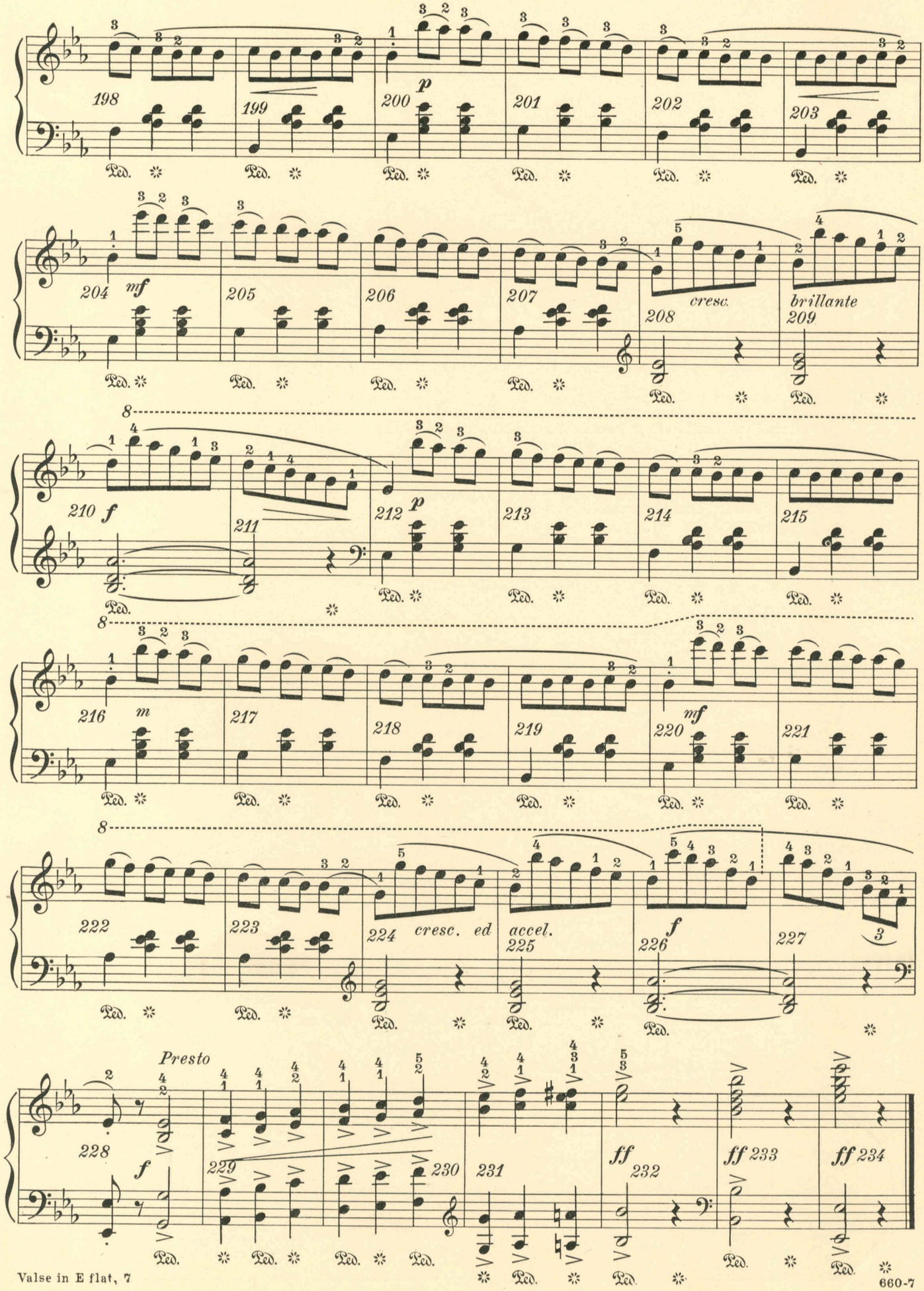

f marcato
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51 p dolce
52
53 p
poco rit.
a tempo
54
f mf
55
56
p
57
58
p legato
59
60
61
62
63
64
65 cresc
Ped.


66
67
68
69
70
f
71
Ped.
1
2
72
73a
74a
73b
74b
Meno Mosso
mf (first time)
p (second time)
grazioso
75
76
77
78
79
80
81
82
f 83
84
f 85
86
87
88
89
90a
90b


a tempo
91 p agitato
92
93 mp
94
95 mf
96
97 f
98
99 f
100
101 mf
102
rit
a tempo
103 p
mf 104
p 105
106
p 107
108
109 m
110
mf 111
112
f 113
114
115 f
116
mf 117
118
p 119
mf 120
p 121
Ped.


a tempo
rit.
122 mf
123
124
125
126
127
mf grazioso
128
129
130
131
132
133
134
f 135
136
137 f
138
139
140
141
142
rit.
Vivo
143 p legato
144
145
146
147
148
149
cresc.
150
151
152
153
154
f 155
156
157
158
Ped.


159 f marcato
160
161
162
163
164
165
166
167
168
169
170
171
172
173
174 p dolce
175
176
177
f m
178
poco rit.
a tempo
179
180
181
p legato
182
183
184
185
186
187
188 cresc.
189
190
191
192
193
f 194
195
196 mf
197
Ped.


198
199
200
p
201
202
203
204
mf
205
206
207
208
cresc.
brillante
209
210
f
211
212
p
213
214
215
216
m
217
218
219
220
mf
221
222
223
224
cresc. ed
accel.
225
226
f
227
Presto
228
f
229
230
231
ff
232
ff 233
ff 234

Recitation Questions on "Valse in E Flat"

1. Give a brief sketch of the life and work of the composer.
   Ans.

2. Who were the classic composers of waltzes for dancing?
   Ans.

3. What composer immortalized the waltz?
   Ans.

4. How would you classify the form of this piece?
   Ans.

5. In what key is the first period in Part Two?
   Ans.

6. What is the principal technical requirement of this piece?
   Ans.

7. Upon what does smoothness in arpeggio playing depend?
   Ans.

8. What touches are to be used in playing the second theme?
   Ans.

9. What is the meaning of *Meno Mosso?*
   Ans.

10. What is the meaning of *cresc. ed accel.?*
    Ans.

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